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Arts and the Curriculum for the 80s

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ARTS AND THE CURRICULUM FOR THE 80s

In the past fifteen years, the development of the arts in Ontario has been enormous. The number of new professional theatres, art galleries, orchestras, choirs, dance companies, and publishers attests to this development. (See Appendix A for actual figures.) Equal to that growth has been the public demand for cultural activities. More people than ever before are involved, not just as professionals but as amateurs or as consumers.

This high level of involvement in the arts has many causes; among them are higher living standards, and increased leisure time, and accessibility. Not too long ago only a handful of Ontario cites had any noteworthy cultural facilities. Now, very few cities or towns cannot boast of an art centre, concert hall, well stocked-library, or exhibition space of some kind. But having a place to go and the time to go there does not guarantee participation; other elements are at work. The influence of the 60s generation, which celebrated freedom and creativity, is still being felt, and large groups of immigrants from more openly expressive cultures have also made an impact. This sudden growth of arts activity can also be attributed to the greater recognition political leaders have given to the importance of developing policies dealing with arts and culture, and to the value of expending public funds on the implementation of these policies.

What is confirmed by these actions is the concept that the arts are essential to society. It has been said that any society left on its own will sing together and dance together no matter what the existing conditions because people have an innate need to do so. Everyone at some point in his or her life has sung a song, written a poem, made a play, or constructed a fantasy. We may believe that it is only in children that this innate creativity exists but even as adults when watching a play or looking at a painting we feel we would have liked to have created what we see. And more often than not, we even have a sneaking suspicion that we could have done so given sufficient training. It is this natural and essential and more expressive part of our nature that is being touched.

Unfortunately, we have been overly preoccupied with the disciplines necessary to sustain a modern industrial society. The utilitarian and manipulative nature of that society has held out to the majority of our citizens the promise of material rewards for all who conform to these disciplines. Our spiritual and aesthetic needs have not received equal attention. Technological sterility, impersonal bureaucracies, repressive institutions, the highly competitive pursuit of material rewards, a turbulent economy that can no longer deliver on the promises made a decade ago, have left many people feeling empty, and disillusioned. This spiritual impoverishment has, in part, precipitated a move towards a more holistic view of humanity that accords expressiveness, creativity, and the arts a greater importance.

Although we have begun to accept the arts as essential to a humane society, we still have great difficulty in applying this concept to education. It is an interesting dichotomy. We are saying that the arts are important in real life but that education is a serious business and there is no time to waste on "marginal" subjects, meaning art. Vestiges remain of the old puritanical view that Arts equals Play (the devil's work) and is therefore unacceptable in our schools. It is one facet of the Calvinist "schools-shouldn't-be-fun sentiment". After all, that twenty-five year-old paean to the joy of learning, the Hall-Dennis Report, is still getting bad reviews in Ontario.

None the less, the arts have reached a certain level of acceptance as a viable component of education. What has not been acknowledged is the critical role the arts play in education. This is not because good intentions are lacking. A plethora of rhetoric pays homage to the individuality and creativity in all children and exhorts educators to nurture in students that creativity and individuality. Such ministry documents as HS1 and P1J1 and the Minister's statement of the goals of education are good examples.

The gap between ministry intentions and classroom reality is enormous. As institutions, schools are, on the whole, repressive and are not geared towards fostering individual creativity. Psychologist Bruno Bettelheim's description of an American school could easily apply in Ontario.

> ...Nearly the whole of the student's school experience relates uniquely and exclusively to the recorded experience of others. Most of the problems have ready-made answers in the back of the book or, more up to date, in the preset teaching machines. Our educational system is not concerned with originality or creativity; it is concerned mainly with acquiring a body of knowledge narrowly defined; with memorization of facts, the finding of ready answers to problems, answers that are already known to somebody..or the test could not be scored....Arts, on the other hand, should eternally pose new problems of freedom and higher integration, despite our being beholden to nature and our inherent weakness. To these new problems of creative freedom each person can find his own unique solution, because no general answers are possible...[1] (emphasis added)

On the one hand, society asks for creative thinkers with original solutions to the world's problems, and, on the other hand, it denies young people the kind of education that can bring forward these same creative thinkers. A materialistic approach to education resources is more prevalent than ever. The old sentiments of "back to the basics" and "the arts are frills" are again heard, more often than not, in political arenas when budgets are debated. The public perception of education--that it must pay dividends and the dividends must come in the shape of students who fit into the wealth-producing needs of society--is as prevalent as ever. The values of creativity, individuality, and imagination do not figure prominently in public discussions about education. This is particularly true at the secondary level, where the focus shifts from an integrated curriculum aimed at the "whole child" to a prescribed subject orientation.

The view that the arts are frills, unnecessary, and hence expendable must be counter-acted by a demonstration of the essentiality of the arts. In order to do this we must move from tokenism in arts education to a greater breadth of programs that reflect a better understanding of the vital nature of arts education and the benefits that can accrue to all students who participate. Richard Courtney and Paul Park in their document "Learning Through the Arts" have been very explicit about such benefits. The significant learning factors that are improved by arts programs are listed in the following extract from that document:

1) Perception is improved through:

   a) greater use of the senses:

   b) perception of the self to others - leading to sensitivity to others.

2) Awareness of the environment, relationships and connections is improved by:

   a) distinguishing patterns and aesthetic relationships;
   b) openness to experience;
   c) observation and recall;
   d) assessing feelings and attitudes.

3) Concentration is improved through:

   a) motivation:
   b) increased arts practice;
   c) focus on activity;
   d) a supportive classroom climate.

4) Uniqueness of thought style is improved through:

a) individualized learning in the arts;
b) extending thought (in a variety of ways);
c) starting from where students are;
d) allowing different ways to act and solve problems;
e) observation of the art of others.

5) Expression is improved through:

a) gathering information in preparation for problem-solving;
b) having time to plan and select materials;
c) discovery of artistic problems;
d) thinking about problems;
e) opportunities to choose, modify and examine solutions;
encouragement of self-direction towards unique solutions; and
experimentation with alternatives;
f) use of a variety of problem-solving methods;
g) implementing solutions and sharing then with others.

6) Inventiveness and problem-solving is improved because:

a) the unique solutions of each student are encouraged;
b) dance promotes the experimentation with alternatives;
c) dance structures involve the relationship of of the human body to music;

7) Confidence and self-worth is improved through:

   a) a positive classroom climate;
   b) having individualized and alternative judgments accepted;
   c) increased awareness of others' accomplishments;
   d) development of artistic capabilities and skills.

8) Motivation is improved through;

   a) the intrinsic motivation of the arts;
   b) positive teacher attitude and positive peer criticism;
   c) individualized choice;
   d) starting from where students are and their resulting confidence in the activity.[2]

There are a variety of ways to develop arts programs. This paper discusses three:

1) an arts-integrated curriculum. This applies to both elementary and secondary levels but is implemented more readily at the elementary level;

2) more creative approach to applied arts programs (music, visual arts, and theatre arts taught as a separate subject). This is pertinent to both panels but is applies more to the intermediate and senior years;

3) special programming for highly talented students. This applies to the secondary level only.

Integrating the Arts Into the Curriculum

One of the obstacles in implementing an arts-integrated curriculum is the enormous gap between the world of education and the world of the arts. Indeed these two worlds often appear diametrically opposed and this separation is often seen as irreconcilable by both educators and artists. Education traditionally has meant schooling, and schooling has meant the three Rs. Even though those infamous three Rs have been extended to include an enormous range of subject matter, it has always been in the context of accumulated knowledge--knowledge that can be easily measured. The arts have been traditionally perceived as emotional, non-intellectual, and, certainly, not easily measured. Hence we have knowledge, ideas, intelligence, thought, and cognition opposed to soul, emotion, imagination, and feelings. This distinction is very parochial and is a fundamental misconception of what both education and the arts are all about.

The distance placed between these two worlds has been neatly classified by educators as cognitive learning on the one hand and affective learning on the other. Many educators have been persistent in perpetuating a split between thinking and feeling. Typically, the cognitive and affective domains are discussed as if they were independent of one another. The affective has always been second in importance to the cognitive. This is demonstrated in the status hierarchy of secondary school subject: mathematics is at the top of the list, fine arts at the bottom. If elementary school teachers do include arts instruction in their curriculum, it is often conditional to the completion of more important lessons or relegated to the Friday afternoon slot, when energy has flagged and attention is focused elsewhere. Instruction in math, English, or Social Studies needs no defence, but constant rationalization is needed for including arts in the curriculum.

The arts are viewed as only ancillary to real learning. The exception may be in the early primary years (JK, K, & 1). But even then the arts are seen as merely utilitarian. Painting and drawing have become accepted as one of the prime means of developing small motor skills and hand to eye co-ordination, as a preparation for writing. Play time (building with blocks, the dolls house, dressing up, etc.) which in fact is, more often than not, highly imaginative theatre, is seen as a tool towards successful socialization. Although these practices are very laudatory they are rarely placed in the context of celebrating the creativity in the children and these activities are only there to prepare the young child for the rigors of "real" education in primary schooling. It's at this point in the education of young children that educators take the arts out of the education basket and place it in the psychology basket. Often stated phrases such as "creative self-expression helps the student build self-esteem", "arts increase self-awareness and awareness of others", "group efforts in the arts aid in the development of successful personal relationships", "artistic choice demonstrates independence and self-reliance" go on ad infinitum. There is nothing inherently wrong with the above attributes--we all know that without self-confidence the student will accomplish little. And without motivation he/she will accomplish even less. But it is still a very limited view of the value of an arts curriculum. It's the perpetuation of the view that in fact it is all "soft" with little to do with "real schooling". The arts have been taught as an addition to the basic curriculum not as <u>part</u> of the basic curriculum, as ancillary to the core of knowledge and skill acquisition, not as an integral part of the learning process, and therefore they remain as expendable frills.

These well-entrenched views will continue until we dispel the notion that the cognitive and affective domains are entirely separate from one another. The following excerpts taken from recent research demonstrate that thinking and feeling are not so far apart in the learning processes as previously assumed to be.

The Dictionary of Psychology defines cognition as "the process through which the organism becomes aware of the environment". Thus cognition is a process that makes awareness possible. Cognition is, in this sense, a matter of becoming conscious of noticing, of recognizing, of perceiving. It is a matter of distinguishing one thing from another, the various nuances and subtleties that, when perceived, become a part of one's consciousness. In the cognitive process, the functions of the senses are crucial. They bring to awareness the qualitative world we live in, and these functions are required whether one studies chemistry or the violin.

Jeanne Bamberger, an associate professor in the Division for Study and Research in Education at the Massachusetts Institute of Technology, has an interesting comment on perception and basic skills:

> I would like to posit the notion that basic skills and intuitive knowledge are, at best, the same--that is, both refer to the resevoir of spontaneous internal strategies that underlie and cut across knowledge specific to any one domain. They are the processes by which an individual makes sense of the world around him or her, determining the quality, value, and meaning of his or her immediate experience. By basic skills I mean, then, those internalized cognitive mechanisms that an individual uses to construct reality--to differentiate and aggregate, to determine "same" and "different" to select for attention, to find and build patterns and other relations. Most important, these skills also determine the nature of the interaction between an individual's immediate sensory experience and descriptions of it (both his or her own and those of others) in any of the various modes and media; gestures, words, graphics, numbers, the formal descriptions of physics or computer language.[3]

In this same vein, a report of the Canadian Conference of the Arts states:

> The arts are essential for all general learning. Learning theorists have shown that learning is based on cognition: the steady growth of mental concepts. Concepts can be learned non-verbally

> (that is, through the arts) as well as verbally (that is, through language). Thus the arts are cognitive processes which are allied to, rather than different from, academic subjects. Through the arts, the student has a specific way of knowing. He comes to know things in an emotional way: he feels about things and this leads him to a kind of innate "grasping" of knowledge. Aesthetic knowledge is not linguistic knowledge: it is direct knowing rather than "knowing about" something. It leads to his increased ability to understand life through metaphors, symbols, and analogies. The student develops his own artistic criteria and this leads him to his own choices. Thereafter he comes to the sub-learnings of preference, judgement, and justification. Arts education is based on perceptual ability (seeing, touching, feeling, hearing, tasting and smelling) and to perceive is to think -- and to think requires concepts.[4]

By viewing the arts, the humanities, and the sciences as complementary manifestations of how people deal with the world around them we are, in effect, removing the artifical distinction between the cognitive and affective domains. In practice this means unifying arts teaching with the basic processes that bring together the arts and other disciplines. The compatibility and interrelationships between the arts and other subjects can be defined and demonstrated. Some examples of the curriculum possibilities are provided in Appendix B.

Changing Teacher Attitudes

The development of arts-integrated curricula means closing the gap between pedagogical theory and classroom reality; this presents an enormous challenge to educators. Although the constraints are numerous, administrative leadership is vital. But the key to any curriculum reform is teachers' ability to understand, feel comfortable with, and, hence implement program change. A lack of arts in their own education, together with poor pre-service and no in-service training, leaves most teachers insecure and intimidated by the arts and, hence, incapable of dealing with them in the classroom. Underlying this has been the persistent attitude of school boards that the arts are "extras" and only secondary or third in importance when educating children. This attitude gives teachers little motivation to upgrade their skills.

Many school boards have had a long and stable tradition of non-integrated music and art programs. Instruction is provided by specialist teachers on staff or by specialists on an itinerant basis. On the whole, these courses have been designed for teaching specific skills rather than as a means of enhancing general skills, and they have remained outside of the core curriculum. In recent years the enormous cuts in these programs, particularly at the elementary level, is a testament to their seeming lack of importance. Often, where there is a desire by a board for greater arts education, they have been unable to see beyond the "specialist" syndrome. They see the art or music program, no matter how limited or limiting, as the repository for art education. It is a safer and easier way to deal with the problem. The classroom teacher can keep a safe distance and need not be bothered. The arts are safely in the hands of specialists. This attitude goes hand in hand with the "mystery of the arts" myth held by many curriculum leaders, that is, only those teachers with special gifts are capable of integrating arts programs into their daily classroom practice.

It is imperative that specialists teaching specific skills have a certain level of expertise. But this does not necessarily hold true when dealing with the arts in a more integrated form. Numerous strategies can be devised to assist teachers who are not musicians, visual artists, or dancers. But because teachers who lack specific artistic ability feel insecure, they are reluctant to give classroom time to the arts. Their feelings are confirmed by administrators who, because they themselves suffer from the same deficiencies as their teachers, have a very narrow view of the possibilities of the arts in the classroom. Educational administrators cannot come to grips with the seeming lack of intellectualism and discipline when confronted with the possibility of implementing arts-integrated curriculum programming or even enlarging existing arts programs. In fact, many administrators are threatened by the uninhibited creativity that the spectre of arts programming may present. Their view is that the arts should be the sole province of individuals whose special talents are mysterious and unavailable to the average teacher.

The essence of the problem is how to help teachers better understand the value of arts education and shed their reluctance to introduce the arts into their classrooms. Where arts-integrated curriculum programs do exist, it is usually thorugh of the influence of one or more teachers in the individual school. As with any in change or movement in new directions, an atmosphere of sharing, mutual support, and openness to outside assistance is extremely important. In the arts it is essential. Sharing new ideas, classroom experiences, and teaching inspires teachers' own creativity which in turn, improves their classroom performance. If this kind of atmosphere is fostered, then one teacher with an exciting, enriched, and creative program can have an enormous impact on an entire school.

It is unfair, however, to expect teachers to move in new directions without some kind of professional development. Some teachers have assumed this responsibility by taking upgrading courses at faculties of education, and of these the majority have already been involved in some way with arts programs. But what is needed most urgently are strategies for in-service training that can reach as many teachers as possible (particularly those that are unsecure and reluctant) in as many jurisdictions as possible in the least amount of time. (For a sample strategy, see Appendix C).

Applied Arts Programming

The development of arts-integrated curricula need not diminish the notion that the arts are intrinsically important and legitimate subjects of study for their own sake. In a healthy society, arts study should need no other rationale than that aesthetic experience is an important part of living and that understanding and expanding one's aesthetic responses is the birthright of every child. The notion that the arts enhance the quality of life and are the tangible expression of humanity's deepest emotions must not be forgotten.

As disciplines in their own right, the arts should help students understand and appreciate the feelings, ideas, and values that the arts communicate and, hence, give them a better understanding of their own feelings, ideas, and values. Through the arts children can express their individuality freely. And, happily, our schools give young people the opportunity to take classes in music, art, and the theatre arts. Since these courses are available as electives, however, not every student will or can take advantage of these opportunities. At the secondary level the demands on students to fulfil the requirements of the OSSGD, vocational preparation, or university entrance usually preclude their participation in more than one of the arts disciplines, if that.

The courses given are rarely taught in the context of the students' need or desire for creative expression. Because we equate "art" with "creativity" we assume that an arts course is automatically a creative program. This is not necessarily so. Substantial education does occur when students learn to play an instrument, draw a picture, or put on a play. These skills are beneficial and are immediately measurable. More often than not these skills are taught to the exclusion of other less measurable and more creative aspects of the arts. However, teachers are expected to teach towards measurability; they are not trained to do otherwise. It is certainly easier to teach clarinet technique than experiment in composing, or to draw a still life rather than experiment with innovative media and form, or to learn a role rather than experiment with improvisation and body movement.

At the same time, it must be kept in mind that unfocused expression is of little value to students. Applied arts programs should teach students discipline in the use of techniques without supressing creativity so that they may acquire the tools for self-expression. It is a difficult balance to achieve, but it should be a goal common to all applied arts programs.

Students want guidance and help when acquiring new skills in the arts but are naturally reluctant to have their creative efforts measured or graded. This fear of critical evaluation keeps many

students from attempting anything artistic. Also, teachers often tacitly assume only those students with an obvious talent should participate in an arts program. As the creative impulse resides in everyone, all students should be encouraged to explore their capacity for artistic expression, no matter how limited that capacity. It should be the right of every student to have an opportunity for creative expression and the responsibility of the school system to provide it.

Arts Programming for the Highly Talented

At the other end of the spectrum are students who have exceptional talent or ability in one or more of the arts. From this pool of highly talented students will come most of our professional artists. These students very often feel alienated, if not ignored, by the school system, which has been delinquent in meeting their needs. Little attempt has been made to help them develop their talents and skills. Just as the school system accepts the responsibility for training students in vocational, commercial, technical, and academic skills, it should do the same with the arts.

Arts training takes enormous discipline, much time, and great dedication. Our secondary schools are ill-equipped to provide gifted students the qualified teachers, space, or creative atmosphere necessary for adequate arts instruction. A few large school boards have recently opened alternative secondary schools where students can specialize in the arts. On the surface, these schools appear to have solved the problem, but there are some definite drawbacks. One, these schools do not have professional artists on staff as instructors, and it is imperative that students who are preparing to be professional artists receive instruction from highly experienced, practising artists. Two, by drawing the best trained teachers in the school board, these schools diminish the pool of music, visual art, and drama teachers on staff at "regular" schools and, therefore, deny all other students the best instruction available. And three, it permits the other schools to relinquish their responsibility to provide programs in the arts to other students who desire such programs but who may not be particularly talented.

Of course, alternative schools are possible only in a large board. Thousands of students in non-urban areas will never have the opportunity to attend such schools. A possible solution is to have a provincial school for the arts established under the auspices of both the Ministry of Education and the Ontario Arts Council. The school would have to have a residential component to ensure accessibility to all students. The school day would necessarily be lengthened so that the academic portion of the day (fifty percent) could meet ministerial requirements. The other half day could be jointly adminstered by the Ontario Arts Council and the ministry. What is vital is that the arts portion of the curriculum be taught by professional actors, directors, dancers, composers, musicians. The Ontario Arts Council has direct access to these artists and should be responsible for their secondment. Unlike academic studies, continuity of teaching staff is not essential to building a solid curriculum in the arts--just the opposite. Constant turnover of staff guarantees the students exposure to different styles, forms, points of view, and visions. Entrance to the school should be limited to those who have exhibited unusual talent and motivation. These qualities should be judged by artists in the chosen discipline through audition or portfolio in the visual arts and through interviews.

Bringing the Arts Community and Schools Together

Community resources should be a vital component in the development of arts programming, be it arts-integrated curricula, applied arts, or vocational preparation. The use of community resources is a concept that has been with us for a while. The success or failure of such programs usually depends on the ingenuity and energy of individual classroom teachers. This is also true of programs that bring "outside" professional artists into the schools or take students out of the schools to the artists (i.e., to theatres and galleries). Some of these programs, such as the Stratford student matinées, have been so successful that they are now a traditional part of the school year. Schools have many opportunities to come together with the artistic community in order to add exciting dimensions to classroom programs. How these opportunities are used needs to be re-examined.

The development of the arts in Ontario in the past fifteen years has been parallelled by an astounding growth of "artists in the schools" programs. Throughout Ontario, numerous performing arts companies give in-school performances. There are also various artist-in-residence programs, and the Ontario Arts Council sponsors the "Creative Artist in the Schools" program. Thousands of Ontario school children have been exposed to professional musicians, potters, mimes, composers, weavers, and dancers. The quantity of programs, however, has little to do with the quality. Those programs sponsored by the Ontario Arts Council have some quality controls; co-ordinating organizations, such as "Prologue to the Performing Arts", tend to monitor standards. But very often artists touring the schools are inexperienced and consider the schools programs as a training ground and "a way to make a living" while waiting in the wings for an opportunity to perform with a professional company. Some large urban school boards have an arts co-ordinator on staff who preview programs and advise schools on the nature of the arts programs being offered. But in general the artists are acutely aware of the vast market the schools afford them and make direct contact with the schools or individual teachers.

Where the arts performances or demonstrations are considered an afternoon's diversion for the students (and spare time for the teachers) and no lasting impact is demanded, the quality is not of great importance. School visits by a community or touring artist often are the only exposure to the arts young students--particularly those in rural districts-- will ever have. Some schools feel that something, no matter how poor, is better than nothing at all.

Without denigrating these programs (their value has been well documented elsewhere),[5,6] it should be pointed out that their real value for educators has yet to be exploited. The quantity of programs has grown, but the development of educational strategies for these programs has not grown much since their inception. The "in and out" nature of so many of the programs discourages teachers from integrating the arts experience effectively with the classroom program and hence,

the programs do not hold lasting significance for the children. Although some attempts have been made to provide preparatory material for teachers and students, little direct communication takes place between artist and teacher. And where a connection has been made, it has not always been positive.

The chasm separating the world of the arts from the world of schooling is enormous, and this is exemplified by the often strained relationship between artists and teachers. The primary responsibility of the teacher is educating his/her students. For the visiting artist, educating students is not his/her primary responsibility. Integrity demands that the artist's primary responsibility is to what he/she is expressing and the form that it takes. The education of students is secondary. As a rule artists are not teachers, and their lack of pedagogical expertise and their inability to deal with children effectively often causes resentment by teachers. This resentment can be compounded by teachers' inability to appreciate the long-term value of the performance or demonstration; the presentation often seems an irritating interruption of the classroom routine. In turn artists may feel unwelcome in the schools. The jargon used by educators, the rules and regulations, the disciplinary practices, and the lack of flexibility of most schools are very frustrating for the artist.

What has been presented is a particularly dark view of artists in schools. There are many exceptions. Where there has been engaging and enthusiastic artists with an interest in young people and commitment to the work they are doing in schools, where teachers and artists have had respect for one another, where both parties have been flexible in their approach to each other, successful programs have been mounted, and the students enriched greatly. But sadly, this is the exception rather than the rule. In order to bridge the gap, educators must become more sensitive to the needs and constraints of artists, and artists must temper their professional ambitions with sensitivity to the school audience and to school personnel. Arts organizations in concert with educators must try to match their offerings with students' needs, classroom teachers' competencies, and the schools' curricula.

If arts-integrated curricula and a more creative approach to applied arts courses are to be major goals then visiting artists should be valued not only for the ability to give students an aesthetic experience but also for the ability to promote learning, enhance the curriculum, and stimulate both students and teachers. For this to be achieved, a high degree of communication and a great deal of planning must take place at all levels. It is time-consuming and expensive, however, if we do not move in this direction, the gap will widen and visiting artists' programs will become more and more irrelevant. Unless these programs become an integral part of the school day and an essential tool in curriculum implementation they will remain in the "frills and diversions" category.

The problems and solutions confronting artists in school programs can also be seen in the relationship between schools and large cultural institutions, for art museums, theatres, social and natural history museums.

The National Research Center of the Arts in the United States conducted a study in 1973 which showed that a "striking correlation existed between childhood exposure to the arts and frequent attendance at cultural events in adult life".[7] And in a follow-up study in 1975 the center again found that "the more frequently people went to museums when growing up, the more likely they are to go more frequently today".[8] Another study conducted by the same organization in New York State in 1972 showed however, that only 3 per cent of regular adult art museumgoers credited <u>school</u> trips with stimulating their interest. Sixty percent attributed their interest to the fact that someone in the family took them when they were children and seventy-seven percent were influenced by friends or teachers when they were young.[9] These statistics demonstrate very clearly the minimal impact the "class trip to the museum" has had on our young people.

Nonetheless, that very same class trip to the museum is the cornerstone of most museum education programs. If we consider the number of public school students within cities or counties that contain

adequate museums and then add the number of those students in areas beyond easy reach of such museums but who could use the museum's facilities, the physical impossibility of the museum's ability to meet this enormous educational need becomes evident. It is no wonder that the "once over lightly" approach to visiting school children has taken such a firm hold on our museum education programs.

It is not difficult to conjure a picture of an elementary school teacher preparing for an afternoon visit to the museum with young students to view exhibits on Canada's native people. First, permission from principal and parents, the arranging for a bus, then making arrangements for students who must be left behind because they are discipline problems, then careful instruction about proper decorum in a museum, then finally coralling students into the hallowed halls, only to be met by a very intimidating security guard, and, finally, the teacher delivers the children into the hands of a guide or docent. This person, often a volunteer is trained by the museum and knows everything there is to know about the museum's collection. The guide has probably never visited a school, let alone met the teacher prior to this visit, does not know what part of the curriculum this trip is supposedly helping to illuminate, and may not be particularly interested whether or not the children respond. The students trudge slowly past one glass-enclosed scene of Indian life after another while being talked to by a total stranger. If it is not an alienating experience, then it is certainly a wasteful one.

Again, a dark picture, but again, there are exceptions. Under different conditions, the same class trip to an art exhibit or a "hands on", make-your-own-art demonstration or an archaeological exhibit can be an exciting adventure. But these are usually one-time visits. These trips remain on the periphery of the students' learning experiences. At the secondary school level the situation is even worse. Battling timetables, exams, and the non-integrated secondary school program is never-ending and more trouble than it is worth.

Again, as in the artists in the schools programs, what is needed is co-operation and careful planning. Such large institutions as museums are fertile territory and can provide valuable educational resources if used in an imaginative and thoughtful way. (See Appendix D for a description of innovative museum programs.) The responsibility for initiating change is problematic. The museum cannot take the responsibility and should not; education of the young is not their primary function. The schools could; but without an understanding by teachers of the constraints on museums on the one hand, and the knowledge of how to deal with the museum's holdings on the other, it would come to naught. On the whole, boards lack the resources, both human and financial, to explore new programming. The responsibility for initiating policy should be at the provincial level. Granted, two ministries are involved, but this obstacle has been overcome before. Since the Ministry of Citizenship and Culture is the other ministry, this could be a pilot project eligible for Wintario funding.

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The future for the arts in the curriculum depends entirely on whether a coherent and implementable provincial policy can be developed. Having <u>all</u> students, one way or another, involved in the arts should be the underlying goal of that policy. This goal can only be accompl'shed if we change our fundamental attitudes about the place of the arts in the school curriculum.

As has been stated, the rhetoric is there but the reality is not. Some immediate steps that can be taken (e.g. establishing a provincial arts school and developing a more creative curriculum in applied arts programs) to bring that reality closer. The more complex issues such as an arts integrated-curricula and developing strategies for professional development, take time. But it can be done; nothing is impossible.

APPENDIX A

Growth of the Arts in Ontario

The following figures have been provided by the Ontario Arts Council and include only those organizations or individuals who have received assistance from the Council.

	1970	1980
Community-based symphony orchestras	21	36
Choirs	10	60
Professional theatre companies (including the Stratford and Shaw festivals)	12	40
French-language theatre companies	0	8
Public art galleries and exhibition spaces	12	40
Magazines concerned with the arts	9	65

Other statistics worth noting:

1) Between 1975-80 Ontario musical organization and soloists have, with assistance from the Ontario Arts Council, commissioned more than 500 new compositions by Ontario composers.

2) Between 1970-80 approximately 10,000 young musicians have received assistance from the council;

3) Between 1972-80 more than 600 new Canadian plays have been produced.

APPENDIX B

The first example of integrating the arts into the core curriculum is taken from the personal curriculum guide of teacher Lynda Dynes, Willowbrook Public School, Markham, York Region. It is a unit in Photography for Grade 2.

Concepts to be developed	Jargon
Visual Awareness	high angle, low angle
Classification	close up
Visual Literacy	long distance
Art Appreciation	portraits
Decision Making	bird's eye view
Learning about Environment - relating	photo essay
Oral and written Expression	lens, shutter, focus

Initial Activities

- Look at many photos - What is the photographer trying to say.
- Show books "Close-Ups" and "Look Again"

- Give children a camera. Tell them to find out how it works. They come back with explanation after looking it over.

- Brainstorm - What could we do with a camera?

- Teach 5 kids how to operate cameras. They in turn teach a small group.

SKILLS & ACTIVITIES

ACTIVITY	SKILLS
1. Learning how to use the camera	- learning new vocabulary (lens, focus, film, development, etc.)
- practice with unloaded camera	- speaking
- camera care	- following direction
2. Taking theme pictures	- observing
- mount them	- classification
- talk about them	- analysis (what went wrong)
- write stories	- finding main idea
	- writing

3. a) Texture pictures - take pictures of things that have different textures - make collage	- seeing patterns - making patterns - observing - sequencing - language (speaking, writing)
b) "Photograms" - taking pictures of shapes without a camera using blueprint paper	
4. Making picture books. Take a series of pictures using stuffed animals. Put in order and make a book. Tape.	- sequencing - story writing - speaking - role playing - sorting - before/after - organizing information
5. Make a scrapbook about themselves. Teacher can do this too. (home, school, family etc. Pictures taken by them)	- introspection - learning about environment - organizing information
6. Using poetry. Take a nature picture. Write Haiku poem - 3 lines (5,7,5).	- syllabication - poetry form - observing, reading, writing

7. Pass a picture around taken by one of the students. Each person writes one sentence about it. Put sentences together to make a story.	- expressing opinion - writing creatively - analysis - appreciation
8. Students can start a collection of magazine photos in a book.	- collecting information - sorting, classifying.
9. Science experiment. Solids, liquids, gases. Bring snowball into room - weigh, measure and take picture. Do 3 more times during the day.	- observing - sequencing - recording - weighing, measuring

This second example is also taken directly from the personal curriculum guide of Lynda Dynes. It is a unit in Sound for Grade 2.

Objective

To increase sensitivity of perception through the uses of all the senses and develop the capacity to express the sensitivity through a variety of creative media.

Concepts

What is sound? What causes sound? How do sounds differ? How are sounds heard? Sounds of our environment.

Activities

- Megan's sound maker
- Movie vibrations
- Book "High Sounds Low Sounds"
- Experiment -- glasses filled with water
  spoon and string
- Sounds we hear in our classroom
  our home
  in schoolyard
  at a grocery store
- The human ear
  How it works
  Deafness (health)

- Art -- drawing, painting to music
  design a record jacket
- Music -- making sounds on rhythm instruments
- Sound pollution, what is it?
- Booklets (Picture, word and sentence) noisy sounds

- Games -- Plink, Plank, Plunk
  Find clock ticking in room

- Home project -- construct musical instrument

Evaluation

Child's understanding of basic concepts
Contribution to class and small group activities
Construction of musical instrument

This third example is from Thornlea Secondary School, York Region.

> The school is operated on a trimester system, which allows for the necessary flexibility to mount this program. It is a one-term course in which students earn two and a half credits in music, drama, and English (third or fourth year). It is a full day (8:45 to 3:00) that includes physical workout, research, writing, improvisation, choral work, story-telling, formal recorder lessons, vocal and dance classes and rehearsals for three productions. Also, one afternoon per week is set aside for individual work with the teacher on specific literature assignments. The students prepared a production of A Midsummer Night's Dream, a movement-oriented original children's play for touring in elementary schools, and a musical which was researched, devised and written by the students based on Canadian Indian myths, which also toured.
>
> The twenty-five students involved were extremely motivated and self-disciplined. Some of the goals of the program as outlined by the teacher, Susan Held, were applied knowledge of the theatre; the meaning of drama; critical acumen; specific knowledge of Shakespeare, mythology (in particular Canadian Indian) and the sociological and political implications of a cultural mythology; music theory; physical fitness; and group dynamics.

APPENDIX C

Professional Development Plan

This strategy is aimed at elementary school teachers since it centres on the use of the already available professional development days. Of the discretionary days available to a school board for in-service training during the school year, not all are used for professional development. Administrative days in June and September, parent interview days, and "Federation Day" can cut the complement by as much as fifty percent. The value of the in-service training during the remaining days is often questioned by teachers, administrators, and parents. Teachers often feel that even if the programs are of high quality, the in-service training days are too few and far between to achieve any continuity. Administrators are acutely aware that these few days of professional development are minimal compared to the time needed for in-service. New curricula, new methodologies, and an aging teaching force combine to make enormous demands on professional development time. Parents may be sympathetic towards the need for teacher in-service training but become antagonistic over school closings. The "day off" has become a real hardship for single parents or for families in which both parents work outside the home.

Outlined here is an in-service training plan that could overcome some of these deficiencies. The plan is based on the assumption that five full days are available for professional development. Instead of spreading them over nine months, the five days could be broken down into ten consecutive half days. For example, professional develpoment could take place every Tuesday morning for ten consecutive weeks or every other Tuesday morning for twenty consecutive weeks. Only one or two teachers from each school in a given jurisidiction would be released to participate in an in-depth course designed for the ten half days. The number of teachers participating from each school at one time depend on the size of the school, the number of schools involved, and the type of course. Nevertheless, every teacher in every school could take part in the program. Courses

could be run parallel to each other to fill as many half days in the week as needed or feasible, or the program could be implemented sequentially, phasing in each school division. What is vital is continuity. Continuity of programs permits the teacher to return to the classroom, apply what is learned, evaluate immediately new skills or curriculum implementation. This, in turn gives greater depth to the in-service program.

What happens in the classroom during the teacher's absence is of key importance. It need not be lost time for the students. With proper planning a specific program could be developed for the ten half days. An occasional teacher with particular skills can be used over that time period to give the students something extra that may not be regularly available to them. For example; students could have ten half days of science experiments, or drama classes, or nature study. A school could have one permanent staff member whose duty it is to "fill in" for participating teachers. Or a school board could have a cadre of permanent "floaters" who travel from school to school as needed. Again, program planning must be emphasized so that students reap the direct benefits of an enriched curriculum when their regular teachers are absent.

Over an extended period the program could ideally reach all teachers. Meanwhile, it would be incumbent upon the participating teacher(s) to return to their school and share with their colleagues what has been learned. It is an expensive program. The major expense, aside from the cost of the courses, would be the cost of the occasional teachers. But the benefits to teachers and students would be enormous, and parents would be grateful if schools stayed open on professional development days. Although professional development is a school board responsibility, some incentive could be forthcoming from the ministry. It might be worthwhile as a pilot project.

APPENDIX D

The following program descriptions are summaries of program descriptions found in The Art Museum as Educator.

1) High Museum of Art, Atlanta, Ga. Discovery Program for fourth graders. Objective: to develop each child's perception of the elements of art as they exist in his/her environment. This is a six-part program largely conducted by trained volunteers and is keyed to a special exhibition built around selected elements of art. The program begins with basic concepts and vocabulary in a preliminary session at school, conducted by a museum staff member and a volunteer for each class. Six sessions in the museum follow, each lasting at least an hour and a half. The themes are basic: line, movement, and rhythm; two-dimensional shape and space; three-dimensional shape, form, and space; texture and sound; colour and mood; composition and rhythm.

Each museum visit explores the collection through dialogue, improvisational games, and some workshop activities. One of the six basic themes is used to focus the children's attention at the beginning of each museum visit. A variety of teaching methods are used. For example, to teach about texture the children touch a stretched canvas painted with various techniques, or do rubbings of surfaces inside and outside the art centre. Theatre games involve the children in discussions of mood and movement. Materials are available (newsprint, crayons, yarn, etc.) for children to make their own compositions.

Four of the six museum visits combine gallery tours with a workshop project. One workshop includes a musical performance in the galleries by a professional trio. That workshop on colour and mood illustrates the wide-ranging approach of the Discovery Program. The volunteer begins the session by encouraging the children to respond to moods they find in works in the galleries. Then there is a discussion about how personal reactions to colours can be. Then in a more open gallery there is a workshop with three musicians on colour and mood.

The children begin with warm-up exercises to music, then listen, calling out familiar words and events to a musical version of the "Three Little Pigs". Posted on an easel in the gallery was a list of words: angry, sad, quiet, calm, explode, all words of feelings and mood. Each child would silently choose a word to act out, using a coloured cape, the movements of his/her body, and music; he/she would confide his/her choice to the musicians, who then helped along in the mood creation. The student's classmates would try to guess the child's word, usually successfully.

In the final Discovery session, each group constructs a terrarium, using what they have learned about composition, line, texture, and dimension.

2) The Taft Museum, Cincinnati, Ohio. In-school program for Grades 2-5. Objective: Special classroom demonstrations and related museum visits designed to acquaint school children with an aspect of the city's traditions and to determine the value of specialized visits to the museum. A "do, then see" approach is used. Docents teach children in their classrooms to make paints, enamels, and porcelains, later meet them at museum to study art objects in the same media.

Each year the in-school classes study one of the Taft collections; second grade, Old Master paintings; third grade, French sixteenth-century enamels; fourth grade, Chinese porcelains; fifth grade, nineteenth-century American architecture and furniture. The classroom activity centres on a portable studio. Since children visiting the museum express interest in the process by which objects are made, the classroom discussion focuses on techniques and refers to reproductions of art they will study in the museum. The mobile studio consists of a cleverly designed suitcase and accompanying workbox equipped with materials, reproductions, and information. Everything relates to the works of art the children will see on their museum visit the week after their classroom meeting with the docent, who also conducts the visit.

The painting kit, designed for second grade children, contains rocks and flowers, as well as mortars and pestles. Each child gets to grind, delighting as green emerges from malachite rock or parsley leaves. To these colours the children have made themselves, they add linseed oil. They then mix prepared paints, also from the kit, on disposable palettes. The docent helps them look carefully at the colours in the reproductions, always making clear that they will see the real painting in the museum. The object is to help them at least approximate the colours of the reproduction. Each successive year (up to Grade 5) the "boxes" become more sophisticated and complex. A fourth grade teacher described the classroom work that was stimulated by a museum lesson in porcelains. He had worked out a creative-writing assignment based on the reproduction of two porcelain horses, had done a unit on Japan including a filmstrip, had talked over with the children the docent's explanation of the Chinese calligraphic symbol of longevity which they had painted on a clay vase.

NOTES

1. Bruno Bettelheim, "Art and Education: A Personal Vision", in Surviving, and Other Essays (New York: Knopf, 1979); 424.

2. Richard Courtney and Paul Park, Learning Through the Arts (Toronto: Ministry of Education, 1980); 15-17.

3. Jeanne Bamberger, "Intuitive and Formal Knowing: Parables of Cognitive Dissonance", in The Arts, Cognition and Basic Skills, ed. Stanley S. Madeja, (St. Louis: CEMREL, 1978); 173-74.

4. Richard Courtney, ed., The Face of the Future: A Report of the National Inquiry Into Arts and Education in Canada (Ottawa: Canadian Conference of the Arts, 1979); 17.

5. John Hoare Kerr, "Artists in Educational Settings: A Report from the National Endowment for the Arts". National Elementary Principal 55, no. 3 (1976); 47-51.

6. Gene C. Wenner, "Project Impact", Music Educators Journal 59, no. 5 (1979); 26-56

7. Barbara Y. Newsom and Adele Z. Silver, ed., The Art Museum as Educator; A Collection of Studies as Guides to Practice and Policy, (Berkeley and Los Angeles: University of California Press, 1978); 18.

8. Ibid.

9. Ibid.

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